

"Rigoletto," by Mr. D'Amato's Company, Draws a Big House

M. D'AMATO'S faith that one-dollar opera would appeal to a considerable constituency in New York bids fair to be justified. "Rigoletto," by his Royal Italian Grand Opera Company, drew to the Academy of Music last night a big audience that seemed to be assured it was getting its money's worth. As the house is engaged by others after this week, the season will be continued at the Grand Opera-House for the next three weeks, beginning on Monday night.

There was no great singer in last night's cast, but there were several capable and pleasing ones. The best was Angelini Formari, who had plenty of voice and no small skill in using it in the title part. His acting of the Jester was competent, although his humor lacked something of oiliness, and, by some peculiarity of facial make-up, his sardonic smile and his expression of agony were difficult to distinguish.

Emily Barnato, who was Gilda, showed at first too small a voice and seemed to lack the vocal agility for the florid passages; but in the duet with Rigoletto, after the abduction, she was heard to much better advantage. At least, there was pleasure in seeing a young and comely woman in the part. Umberto Sacchetti, as the Duke, disclosed a pleasing voice, a bit veiled and with an occasional suggestion of a frog in his throat; but he magnificently took all the Bondi high notes.

Of the smaller characters, Giuseppe Ferini was a capital Sparafucile, and Emma Rol a capable Maddalena. The chorus showed uncertainty, due, perhaps, to lack of rehearsal; but the ballet was excellent, and the ballroom scene went with spirit. The orchestra was raw and often too loud. Eduardo Boccalari, the conductor, full of energy and capacity for leadership left his fan

MRS. VORTISH DIDN'T ENCOURAGE LOVERS

Wife for Whom Three Men Were Shot Has Husband's Confidence.

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